MODERN VOICINGS

QUARTAL HARMONY

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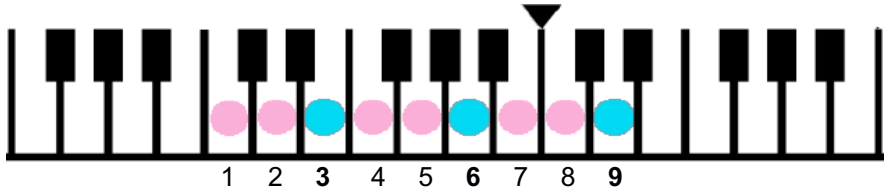
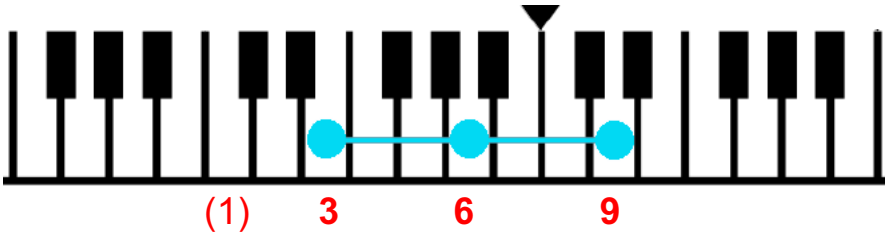
If you play the **3rd**, the **6th** and the **9th** of any chord (in that order) you will see that each of the notes are a fourth apart. This is called a ‘quartal’ voicing.

Let’s look at this for Cmajor. The 3rd is E - the 6th is A - the 9th is D

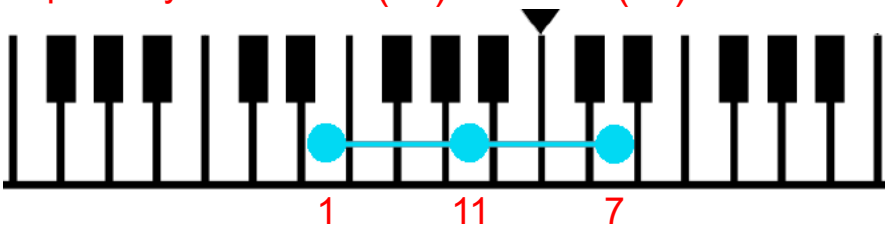


C 6/9

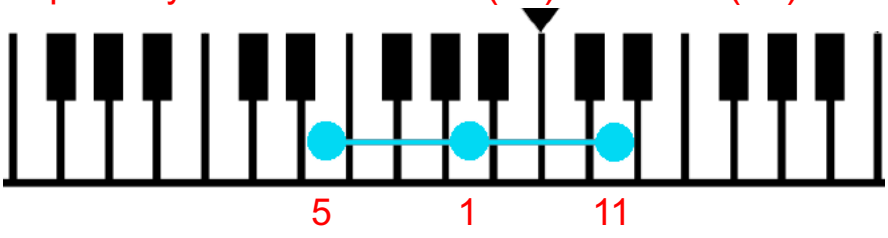


As you can hear, this chord has a very modern sound to it. They are great for beginners to improvise with because each voicing can imply many different chords which gives you more room for manoeuvre.

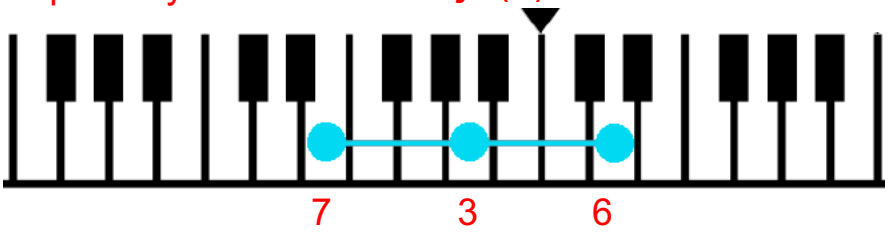
Could possibly be.. E7(11) or **Em7** (11)



Could possibly be.. A(11) or **Am7** (11)



Could possibly be.. Fmaj7(6)



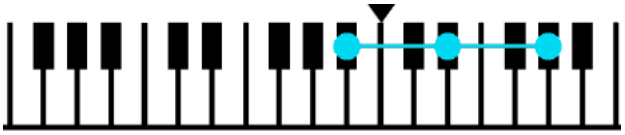
MODERN VOICINGS - QUARTAL HARMONY

Try all the 369 voicings - notice how easy they are to form. Don't worry yet about what chord they relate to - just play around with them - get a FEEL for the unique sound.

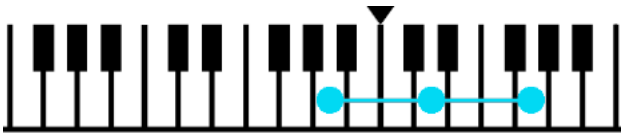
369 of **Gmaj7**

ALL **LEFT** HAND

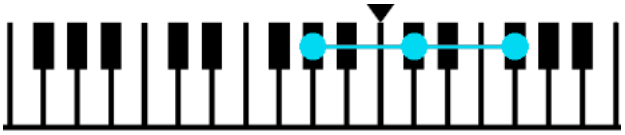
369 of **Gbmaj7**



369 of **Fmaj7**

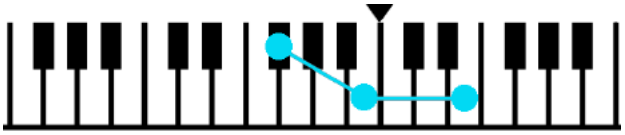


369 of **Emaj7**

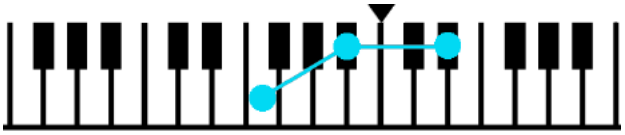


369 of **Ebmaj7**

369 of **Dmaj7**

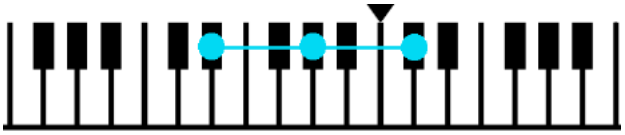


369 of **Dbmaj7**



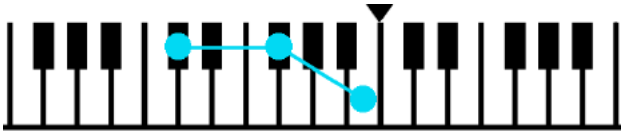
369 of **Cmaj7**

369 of **Bmaj7**

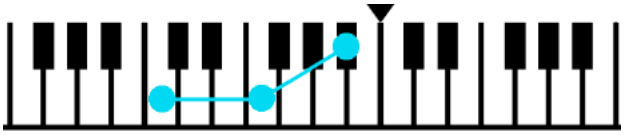


369 of **Bbmaj7**

369 of **Amaj7**



369 of **Abmaj7**



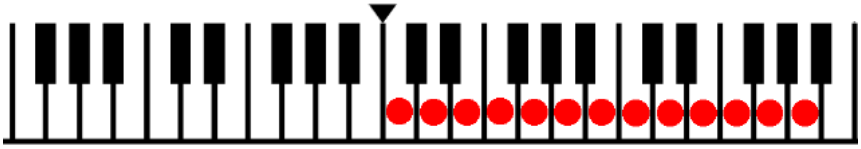
QUARTAL HARMONY
FREESTYLE IMPROVISING

Lets try improvising over some QUARTAL voicings.

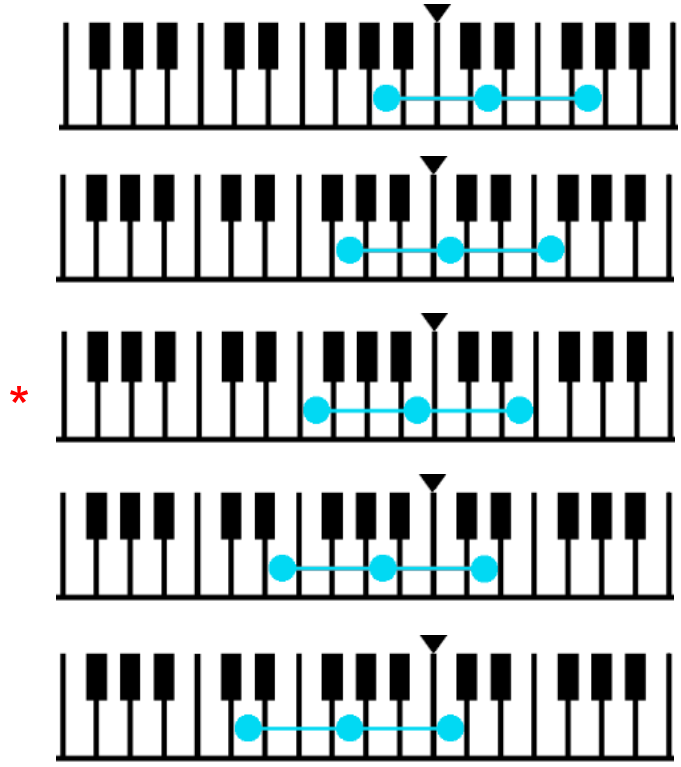
As I said before - Quartal voicings can IMPLY other chords so if you just play all the WHITE key quartal voicings and improvise in your right hand with ANY white key you can play around for ages and it will all sound harmonically correct. This gives you the chance to experiment with runs patterns and rhythm etc without getting hung up on having to play exact notes. Have fun!

TIP: Because the left hand chords are very ‘open’ harmonically, you can create interesting ideas in the right hand by playing notes that are quite far apart.
You can mirror the left hand intervals and play lots of fourths. Don’t be afraid to move all over the keyboard.

RIGHT HAND - Any white key



LEFT HAND

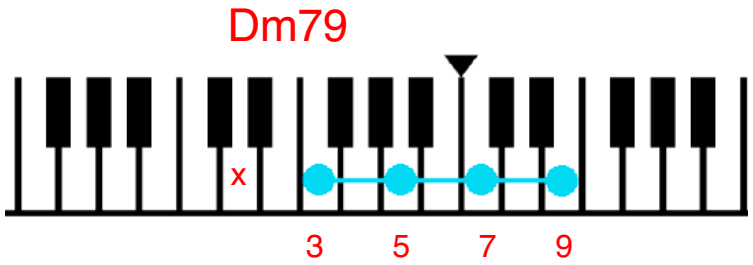


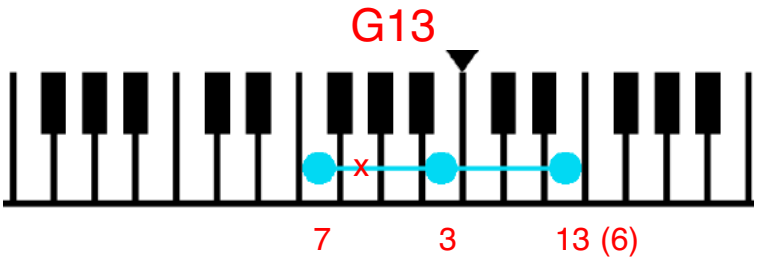
* The voicing that starts on F isn’t actually a proper quartal voicing because F isn’t a 'perfect' fourth away from B. This voicing is the 7th, 3rd and 6th of G which still fits in with the overall harmony

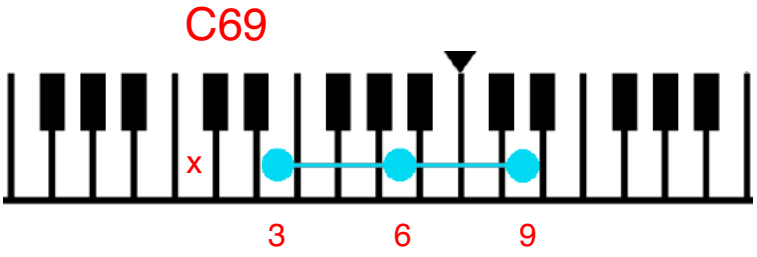
QUARTAL HARMONY
A FREQUENTLY USED FORMULA

Let's look at how some of these voicings might fit into a modern tune.

Try this frequently used three chord II - V - I progression - often used at the end of a tune







IMPROVISE in the right hand using a C MAJOR scale